



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

the settlement of pin-money, as ladies were generally either kicked out of it, or kissed out of it; but his lordship, in the whole course of his legal practice, never saw a captain of a man-of-war kissed out of forty men by two pretty Irish girls. After this, who would not shout "Erin go bragh!"

ANCIENT IRISH LITERATURE.

Number 5.

THE specimen of our ancient Irish Literature which we now present to our readers, is one of the most popular songs of the peasantry of the counties of Mayo and Galway, and is evidently a composition of that most unhappy period of Irish history, the seventeenth century. The original Irish which is the composition of one Thomas Lavelle, has been published without a translation, by Mr Hardiman, in his Irish Minstrelsy; but a very able translation of it was published in a review of that work in the University Magazine for June 1834. From that translation the version which we now give has been but slightly altered so as to adapt it to the original melody, which is of very great beauty and pathos, and one which it is desirable to preserve with English words of appropriate simplicity of character:—

THE COUNTY OF MAYO.

I.

On the deck of Patrick Lynch's boat I sit in woful plight,
Through my sighing all the weary day, and weeping all the night.
Were it not that full of sorrow from my people forth I go,
By the blessed sun, 'tis royally I'd sing thy praise, Mayo!

II.

When I dwell at home in plenty, and my gold did much abound,
In the company of fair young maids the Spanish ale went round—
'Tis a bitter change from those gay days that now I'm forced to go,
And must leave my bones in Santa Cruz, far from my own Mayo!

III.

They are altered girls in Irrul now, 'tis proud they're grown and high,
With their hair-bags and their top-knots, for I pass their buckles by—
But it's little now I heed their airs, for God will have it so,
That I must depart for foreign lands, and leave my sweet Mayo!

III.

'Tis my grief that Patrick Loughlin is not Earl in Irrul still,
And that Brian Duff no longer rules as Lord upon the hill.
And that Colonel Hugh Mac Grady should be lying dead and low,
And I sailing, sailing swiftly from the county of Mayo!

For the satisfaction of our Gaelic readers, we annex the original Irish words:

CONDAE MHAÍGEÓ.

Jr ar an loingreo Pháidí loingirí do zinnire an
tubhron

Ag ornaidh an rath oráiche ir ag rionáil rath ló
Mhuna mbeir zuri dailaó mhinneachir ir me a bfaó
om riuinnitir

Dar a mairneann! ir mair a chaoineannir condae
Mhaigeó.

Shuair a mair mo chaitir búr breag mo chuio oir
Dolair hoinn Spairneach i zomliuadair ban óz
Mhuna mbeir rior ol na zóairteir rath cliz bheir mo
láirir

Ni a Sanóiréir a zóairteir mo énaíra fán bhóir.

Táir zairóirz na háirte reo ag enizear zó
móir

Fa énoatá ir fa háirteir zán tairte ar bhúcláir
brioz

Da mairteir damra an iair-mairll do zóairneann
zóirbh énaíra

Mhuna mbeir zuri ézairir zia éam bheir a zóair-
tairbh fa bhóir.

Dá mbeir Páirir Lochlair na iairle air iair-
mairll zó rior

Brian tairbh a chliáir na ézairneann air énaíra-
móir

Agóir tairbh mac Spairda 'na chaoineann a zóairra
ir an mair bheir mo énaíra zó condae Mhaigeó.

CAMEO-CUTTING.—This art is of great antiquity, and is pursued with most success in Rome, where there are several very eminent artists now living. Cameos are of two descriptions, those cut in stone, or *pietra dura*, and those cut in shell. Of the first, the value depends on the stone, as well as in the excellence of the work. The stones most prized now are the oriental onyx and the sardonyx, the former black and white in parallel layers, the latter cornelian, brown and white; and when stones of four or five layers of distinct shades or colours can be procured, the value is proportionably raised, provided always that the layers be so thin as to be manageable in cutting the cameo so as to make the various parts harmonize. For example, in a head of Minerva, if well wrought out of a stone of four shades, the ground should be dark grey, the face light, the bust and helmet black, and the crest over the helmet brownish or grey. Next to such varieties of shades and layers, those stones are valuable in which two layers occur of black and white of regular breadth. Except on such oriental stones no good artist will now bestow his time; but, till the beginning of this century, less attention was bestowed on materials, so that beautiful middle-age and modern cameos may be found on German agates, whose colours are generally only two shades of grey, or a cream and a milk-white, and these not unfrequently cloudy. The best artist in Rome in *pietra dura* is the Signor Girometti, who has executed eight cameos of various sizes, from 1½ to 3½ inches in diameter, on picked stones of several layers, the subjects being from the antique. These form a set of specimens, for which he asks £3,000 sterling. A single cameo of good brooch size, and of two colours, costs £22. Portraits in stone by those excellent artists Diez and Saulini may be had for £10. These cameos are all wrought by a lathe with pointed instruments of steel, and by means of diamond dust.

Shell cameos are cut from large shells found on the African and Brazilian coasts, and generally show only two layers, the ground being either a pale coffee-colour or a deep reddish-orange; the latter is most prized. The subject is cut with little steel chisels out of the white portion of the shell. A fine shell is worth a guinea in Rome. Copies from the antique, original designs, and portraits, are executed in the most exquisite style of finish, and perfect in contour and taste, and it may be said that the Roman artists have attained perfection in this beautiful art. Good shell cameos may be had at from £1 to £5 for heads, £3 to £4 for the finest large brooches, a comb costs £10, and a complete set of necklace, ear-rings, and brooch cost £21. A portrait can be executed for £4 or £5, according to workmanship.

VENETIAN PAVEMENTS.—A most beautiful art may be mentioned here in connection with the last, I mean that of making what are termed Venetian pavements which might advantageously be introduced into this country. The floors of rooms are finished with this pavement, as it is somewhat incongruously termed, and I shall briefly describe the mode of operation in making these, but must first observe that they are usually formed over vaults. In the first place, a foundation is laid of lime mixed with *pozzolana* and small pieces of broken stone; this is in fact a sort of concrete, which must be well beaten and levelled. When this is perfectly dry, a fine paste, as it is termed by the Italians, must be made of lime, *pozzolana*, and sand; a yellow sand is used which tinges the mixture; this is carefully spread to a depth of one or two inches, according to circumstances. Over this is laid a layer of irregularly broken minute pieces of marble of different colours, and if it is wished, these can be arranged in patterns. After the paste is completely covered with pieces of marble, men proceed to beat the floor with large and heavy tools made for the purpose; when the whole has been beaten into a compact mass, the paste appearing above the pieces of marble, it is left to harden. It is then rubbed smooth with fine grained stones, and is finally brought to a high polish with emery powder, marble-dust, and, lastly, boiled oil rubbed on with flannel. This makes a durable and very beautiful floor, which in this country would be well adapted for halls, conservatories, and other buildings.—*The Civil Engineer and Architect's Journal*.

How destitute of humanity is he, who can pass a coarse joke upon the emblem of unfeigned sorrow.

Printed and published very Saturday by GUNN and CAMERON, at the Office of the General Advertiser, No. 6, Church Lane, College Green, Dublin.—Agents:—R. GROOMBRIDGE, Pinner Alley, Paternoster Row, London; SIMMS and DINHAM, Exchange Street, Manchester; C. DAVIES, North John Street, Liverpool; SLOCOMBE & SIMMS, Leeds; JOHN MENZIES, Prince's Street, Edinburgh; & DAVID ROBERTSON, Trongate, Glasgow.